

Storyboard & Script

Ramayana:
The Kidnapping of Sita
by
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Based on the "Ramayana" and the trailer for "Psycho" (1960)
Current Revisions by
Kelly Dale, October 13th, 2009

FADE IN:

EXT. a small house in a deep forest - day

Shot in black and white and covered with the scratches and auditory pops one would expect from a film shot in the 1950s, a very wide shot reveals an unsuspecting house. A small rancher, its features are quite simple and there is a certain stillness that fills its spaces. The branches of tall thin trees permeate the bright mid-day sun with a myriad of interwoven shadows. Standing in front of this small house and in the corner of the frame is a middle-aged man, our NARRATOR. He is not obscenely overweight but his stomach bulges like that of most well-fed Americans. What is left of the wisps of his hair are neatly combed back. He wears a simple black suit and a neatly pressed white collared shirt. He stands patiently with his hands crossed in front of him, as though he is aware of waiting for the titles to finish presenting themselves on the screen:

CROSS-WIPE:

“WE ARE ABOUT TO ESCORT YOU...”

CROSS-WIPE:

“ON A TOUR OF THE LOCATION OF
SITA’S

KIDNAPPING IN THE

“*RAMAYANA*””

NARRATOR

Good afternoon. Here we have a quiet little homestead tucked away in the forests of Dandaka and as you see perfectly harmless looking- When in fact it has now become known as the scene of the crime.

The wide shot dollies in as the Narrator approaches the front step of the house.

NARRATOR (CONT'D)

I think we can go inside because there is no one living here presently, although I don't know who would want to now.

INT. THE KITCHEN OF A SMALL HOUSE IN A DEEP FOREST - DAY

The Narrator approaches the kitchen counter. On it is a bowl with some browning bananas left in it. The Narrator shudders at the sight of them.

NARRATOR

You can see even in the daylight this place looks a little bit sinister still. Sita stood here and prepared some food for the beggar outside. Of course little did she know he was no beggar at all. These woods were filled with the most awful, unexpected creatures. A flash takes us to a scene of semi-abstracted shadows stretched out across a cloth-like surface. Glimpses of action depict the story the narrator continues to tell.

NARRATOR (CONT'D)

It was Sita who saw the most beautiful deer she had ever laid her eyes upon and convinced her husband Rama that she must have it. Little did she know that it was no deer at all, but the demon spirit Maricha in disguise, luring Rama away to help the evil mastermind Ravana get revenge on Rama for attacking Ravana's sister. In another flash we are back with the Narrator in the kitchen.

NARRATOR (CONT'D)

Come back this way.

INT. THE ENTRANCE WAY TO THE HOUSE

The Narrator walks out of the centre of the house and toward the camera which looks in through the door. He stops at the closet.

NARRATOR

I think some of her things are still in this closet.

The Narrator opens the closet. From the camera's angle nothing more than the front side of the closet door can be seen. The Narrator peers in and pauses, frozen at the thought of staring at the belongings of a now infamous character. The Narrator closes the closet and the camera backs out the doorway as he walks out to the entrance of the house.

EXT. THE WOODS OUTSIDE A SMALL HOUSE IN A DEEP FOREST

The Narrator stops at the base of a large tree. The background extends into a never-ending forest. He looks down at the ground. Again as the Narrator speaks a flash fills the screen with abstract shadow-play of the events he describes.

NARRATOR

It was here after she was taken where Jatayu's wing was severed. He tried to save Sita and of course in a flash there was the knife and in no time the victim fell with a horrible crack. It's difficult to describe the twisting of the-the - well, it's - I won't dwell upon it. Come with me.

The Narrator walks out of the frame.

EXT. THE FRONT DOOR OF A SMALL HOUSE IN A DEEP FOREST

The Narrator walks into a medium shot of the front stoop of the rancher.

NARRATOR

Oh, they've cleaned all this up now, big difference. You should have seen the mess. You can just faintly see it still. He takes his foot and draws a line in the dirt.

NARRATOR (CONT'D)

There. This line has great significance. This is where the decision was made and a line was crossed. Should Sita have listened to her husband and never crossed the line for any reason while he was gone? Or was she right in attempting to

assist who she thought was a poor man in need of help? I'm sure without knowing the outcome like we do now we'd never be able to decide what was the right decision. It happens to the best of us really, an impossible situation where no matter what we chose there is a right and a wrong being done. Maybe you could think of a time where this might have happened to you.
(MORE)

What were the consequences in your choice? Anyway, there's a lot of grey between black and white.

The Narrator holds up his hands as though extending a bowl out across the line he drew in the dirt.

NARRATOR (CONT'D)

Ravana, you see, crept up to here very inconspicuously. He was in disguise after all. He drew Sita out with his pleading...

The Narrator steps across the line.

NARRATOR (CONT'D)

And, uh-

CUT TO:

A slow motion shot of a bowl of food flying through the air while a woman screams in the background. More violent flashes of shadow play depict the kidnapping and ambient screams and fighting can be heard.

The title appears on the screen in the fashion of the title of "Psycho":

"RAMAYANA"

FADE TO BLACK.